

Emma D. Kunkel

Kunkel's Royal Edition.

# KETTERER

<u>L' Argentine</u> —Mazurka, op. 21,	-	-	-	75
<u>Boute-en-Train</u> —Galop, op. 121,	-	-	-	50
<u>Caprice Hongrois</u> —Morceau de Concert, op. 7,	-	-	-	75
<u>Grand Galop de Concert</u> , op. 24,	-	-	-	75
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<u>Valse de Fleurs</u> , op. 116,	-	-	-	60

## TRANSCRIPTIONS.

<u>Le Chant du Bivouac</u> , op. 139,	-	-	-	50
<u>Kuiawiak</u> —Second Mazurka by H. Wieniaski,	-	-	-	35
<u>Stephanie</u> —Gavotte, - - - -	-	-	-	75
<u>First Heart Throbs</u> (Das erste Herzklopfen)—				
Gavotte, - - - -	-	-	-	50
<u>Floweret Forget Me Not</u> (Blümlein Vergiss-mein-				
nicht)—Gavotte, op. 220, -	-	-	-	35

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# CAPRICE HONGROIS.

3

MORCEAU DE CONCERT.  
Revised Edition.

E. Ketterer. Op. 7.

*Allegro risoluto* ♩ - 132.

914 - 7

Edition Kunkel.

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4 Allegretto  $\text{♩} = 112$

*p*

*mf*

*f*

*f*

8

*f*

or thus 8

*f* *mf*



This page contains five systems of musical notation for a piano piece. Each system consists of a treble and bass staff. The notation is highly detailed, with numerous fingerings (e.g., 1, 2, 3, 4, 5, 8, 11) and articulations (e.g., accents, slurs, staccato). Dynamics such as *p* (piano), *f* (forte), and *cres.* (crescendo) are used throughout. The piece concludes with a final chord marked with a double bar line and a repeat sign. The paper is aged and shows some wear along the edges.

or thus.

*p*

*f*

*cres.*

*f*

Ed. Kunkel.  
914-7



First system of musical notation, measures 1-8. The score is written for piano, featuring a treble and bass staff. The treble staff contains a melodic line with various fingerings (1, 2, 3, 4, 5) and articulations. The bass staff provides a harmonic accompaniment with chords and single notes. Dynamics include 'p' (piano) and 'P' (piano). There are also markings like 'Red.' and asterisks.

Second system of musical notation, measures 9-12. This system continues the piano introduction. It features a treble staff with a melody that includes a triplet of eighth notes. The bass staff continues the accompaniment. Dynamics include 'f' (forte). There are also markings like 'Red.' and asterisks.

or thus.

Third system of musical notation, measures 13-16. This system offers an alternative phrasing for the piano introduction. It features a treble staff with a melody and a bass staff with a different accompaniment. Dynamics include 'Red.' and asterisks.

Fourth system of musical notation, measures 17-20. This system continues the piano introduction. It features a treble staff with a melody and a bass staff with a different accompaniment. Dynamics include 'ff' (fortissimo). There are also markings like 'Red.' and asterisks.



Allegretto ♩ - 100.

7

First system of musical notation, measures 1-6. The right hand features a continuous sixteenth-note pattern with fingerings 4, 5, 4, 5, 4, 5. The left hand provides a harmonic accompaniment with chords and single notes. Fingerings 1, 2, 3, 4 are indicated in the bass line.

Second system of musical notation, measures 7-12. The right hand continues the sixteenth-note pattern. The left hand includes a measure with a forte (*f*) dynamic marking. Fingerings 1, 2, 3, 4 are shown in the bass line.

Third system of musical notation, measures 13-18. The right hand continues the sixteenth-note pattern. The left hand includes a measure with a mezzo-forte (*mf*) dynamic marking. The instruction "marcato il basso." is written below the bass line in measure 17.

Fourth system of musical notation, measures 19-24. This system consists of two staves. The upper staff continues the sixteenth-note pattern in the right hand. The lower staff contains a more complex rhythmic figure in the left hand, including triplets and sixteenth-note runs.

Fifth system of musical notation, measures 25-30. The right hand continues the sixteenth-note pattern. The left hand includes a measure with a piano (*p*) dynamic marking. The instruction "simili." is written above the bass line in measure 26.

Sixth system of musical notation, measures 31-36. The right hand continues the sixteenth-note pattern. The left hand includes a measure with a forte (*f*) dynamic marking. The system concludes with a final cadence in the bass line.



[illegible]

Handwritten musical score for the song "The Rose Tree". The score is written on two staves, Treble and Bass. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The music is in common time, with a tempo marking of "Ad." (Adagio) and a dynamic marking of "f" (forte). The melody is written in the Treble staff, and the accompaniment is in the Bass staff. The score is divided into four measures, each containing a single note in the Bass staff. The notes are: G2, F2, E2, and D2. The melody is a simple, folk-like tune. The score is written in ink on aged paper.

[illegible]

8

*cres.*

Ed. Kunkel. No. 914-7



8 4 9

*ff*

*cres.* *do.* *cen.* *do.*

*ff*

*do.* *\* do.* *\* do.* *\* do.* *\* do.* *\* do.* *\* do.* *\* do.*

*martellato.*

*ff*

*do.* *\* do.* *\* do.* *\* do.* *\* do.* *\* do.* *\* do.* *\* do.*

*do.* *\* do.* *\* do.* *\* do.* *\* do.* *\* do.* *\* do.* *\* do.*

*martellato.*

*ff*

*sempre cres.* *do.* *\* do.* *\* do.* *\* do.* *\* do.* *\* do.* *\* do.*



# SONATINAS.

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- (1) Largo appassionato.
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Two movements, . 1 25

- (1) Allegro con brio.
- (2) Moderato—Minuetto.

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Two movements, . 1 50

- (1) Andante con Variazioni.
- (2) Rondo—Allegro.

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- (1) Marcia funebre.
- (2) Allegro molto—Scherzo.

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- (1) Andante.
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- (2) Allegro vivace—Scherzo.

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- (2) Rondo—Allegretto.

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- (1) Adagio—Song without words.
- (2) Rondo—Allegretto.

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- (2) Rondo—Allegretto.

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Two movements, . 1 00

- (1) Adagio—Love's Devotion—Aria.
- (2) Scherzo—Teasing and Caressing

**Sonatina No. 30 in A major.**  
(Kreutzer) Two movements, . 2 00

- (1) Tema con Variazioni.
- (2) Presto—Tarantella.

**Sonatina No. 31 in G major.**  
Two movements, . 1 25

- (1) Andante—Tema con Variazioni
- (2) Minuet—Tempo di Minuetto.

**Sonatina No. 32 in D major.**  
Two movements, . 1 50

- (1) Tema con Variazioni.
- (2) Allegro.

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